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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

ART LOVERS' UNUSUAL FEAST.

The current art season in New York and the country is an extraordinary one, in the number and variety of its offerings. This week has brought, in addition to many minor exhibitions in Dealers' Galleries, the interesting, if unfortunately not entirely successful, auctions of the Henry T. Chapman and Conor-Wood pictures at the two leading auction galleries of New York, and of two collections of china and bric a brac, those of Mr. Berl and Dr. Pleasant Hunter, the last fairly successful, and a number of other interesting happenings—notably the sale of the private collection of Mr. C. K. G. Billings, to Mr. Richard Halstead, of important early and modern pictures to a new mid-west Museum at Muskegon, Mich., and the news of the acquisition by a private collector of superior examples of the early Italian masters, Palma Vecchio and Bellini.

But numerous and varied as have been the viands spread before Metropolitan art lovers, are duly noticed and described, many of them exclusively in our columns, this week—the week to come will provide an even more abundant and varied feast. It will bring the opening of the annual

exhibition of the Architectural League in the Fine Arts Building, the informal opening of the second annual Society of Portrait Painters at Knoedler Galleries and the first view of the wonderful Borden collections, prior to their sale the following week. Is this not "a dainty dish to set before" the art lovers and students of this town?

BILLINGS SELLS COLLECTION.

The notable collection of paintings, formed by Mr. C. K. G. Billings, has been sold en bloc to Mr. Richard W. Halstead for a record price. The pictures are now being removed to the new owner's house.

During the past five years Mr. Billings has been a prominent figure at the dealers' galleries and at art auctions, where, on more than one occasion, he carried off notable art works to his handsome residence on Washington Heights. His collection, one of the most important of its kind in the country, comprises sixty canvases, principally of the Barbizon, French and Dutch schools, including works by two Americans (Picknell and Hitchcock), two Germans (Schreyer and Knaus), one Belgian (Clays) and Fritz Thaulow; all exceptional examples.

The Barbizon school is represented by five Corots, "Lake Nemi" and "Arleux-Palleul," from the H. S. Henry sale, 1910; "La Charrette de Gres," John T. Martin sale, 1909; "Chateau Thierry," Henry sale, 1907, and "Landscape with Lake and Ruin," from the Schaus collection. There are two splendid Daubignys, "Landscape" and "La Saulaie." Dupre is represented by three important canvases, "Windy Day," "The Fisherman" and "The Village Road." Jacque by "Flock of Sheep—Edge of Woods" and "In Forest of Fontainebleau," Diaz by his well-known "Le Parc aux Boeufs," Van Marcke by "Cows Returning Home" and "Returning from Market," Millet by "Hay Stacks" and "Retreat from the Storm," Rousseau by "Bosquet d'Abres" and Troyon by "La Charette de Foin."

The French school is represented by Cazin's "La Route," Harpignies' "Le Teverone-Souvenir d'Italie," Ziem's "Kiosque des Eaux Douces" and "Venice," Huguet's "Arabs Resting," Chas. Bargue's "The Sentinel," Grolleron's "An Infantry Advance," Rosa Bonheur's "Landscape—Sheep and Cattle" and "The King of the Desert" and a sheep picture by Brissot.

The Dutch school includes seven Israels, "Good Comrades," "Returning from Work," the "Young Mother," "Fisher Girl," "First Steps" and "Bashful Suitor," two Blommers, "Children on the Beach" and "Interior at Scheveningen," three Willem Marises, "Under the Willows," "Brood of Ducklings" and "Cows in Pasture," two Anton Mauves, "Tending the Flock" and "Holland Meadows." Also represented are Weissenbruch, Bosboom, De Hoog and J. H. L. de Haas.

WATERCOLORISTS TO MOVE.

The American Watercolor Society announces that its annual exhibition will be transferred this season from the Fine Arts Galleries in West 57 St. to the Knoedler Galleries, Nos. 556-558 Fifth Ave. and that the display will be held at the "Very height of the art season."

CORRESPONDENCE.

Is a "Domestic Committee" a Jury?

Editor AMERICAN ART NEWS,
Dear Sir:—I read with delight, some weeks ago, your notice of the forthcoming exhibition of the Society of American Painters and Sculptors. What brought most joy to my soul was the announcement that there was to be no jury, so that an opportunity was at last to be given to all artists, whether recognized by the Academy or not, whether "in" or "out" of "the Trust," to show their work to the public.

In other words, it appeared that the fundamental idea of the organizers and promoters of the new Society was a broad and unselfish one. Alas! From my own experience and that of others who have reached their experiences to me, it would appear that the original idea of the Society has been changed and that the control of the coming exhibition has slipped away, or been transferred from the hands of its original promoters to those of "The Eight," who organized and were behind the so-called "Independent" displays of the art seasons of 1910-11.

Also, alas, with this change of control again appears a jury only changed in name to a "Domestic Committee," and the original idea of permitting a member of the Society to give a part of his floor or wall space to any artist he might consider worthy, "has died a bornin'."

So we are confronted with the same old jury system, save only that the new Society is narrower in scope than the Academy or any art organization ever formed in New York, as it admits only one kind of work—that generally known by the title of "Impressionist." The men who are running the new Society on the eve of its first exhibition (by the way, why did Leon Dabo, who was among the most prominent of the first organizers and perhaps the most intense worker for it, suddenly leave for Europe before the exhibition opened?), say their purpose is to educate New York artistically, a noble ambition indeed—but why not have announced this ambition in the first place?

Why is it that the identities of the "Domestic Committee" who passed upon all work submitted are so carefully concealed? Who are the financial backers of the new Society, in addition to Mr. Archer Huntington? Are they averse to being known as aiding a project that "is to educate New York in art?" Can you enlighten me on these points?

Yours truly,

L. C.

New York, Jan. 28, 1913.

Smillie on New Academy Site.

Editor AMERICAN ART NEWS,

Dear Sir:

In your editorial of Jan. 18 you say, "Discussion of the site for the National Academy Art Association building has again broken out without any apparent reason." I think it was the preceding number of the Art News, which gave an account of the organization of the Association, with election of officers, and stated, also, if I remember rightly, that they were going to get right down to business. That would be reason enough if there were no other.

In your last issue, after summing up the late discussion—the exciting cause of which I thought was as innocent as a derelict golf ball and "I didn't know it was loaded"—you say that "in your opinion the apparent lack of public interest in the Academy Exhibitions is chiefly due to the location of the Fine Arts Building—too far away from the chief avenue of travel for the elements which attend art displays in this city," and yet not a stone's throw from the Fine Arts Building, thousands flock every week to musical entertainments in Carnegie Hall.

It seems to me that such audiences as these should be the ones appealed to by an adequate picture display. Some years ago there was a sort of Wild West show held down on Staten Island. The fact that it was about as inaccessible as anywhere in the city did not prevent people from going there in large numbers.

People from Connecticut, New Jersey and for miles in all directions beyond the city confines flock to New York to the operas and theatres nightly. No, it is entirely a matter of something worth seeing, and if they are given an adequate show at 110 St., Parkway, they will go to see it as overwhelmingly as they went to see Sorolla's pictures in Audubon Park.

Let such an exhibition by the combined societies be held in midwinter, when all the world and his wife are in New York, with a proper refreshment room, such as at the yearly picture exhibitions abroad, where people can go and stay all day without danger of fainting from hunger, and the place would be crowded.

I cannot ask for space to go into details, but the first requisite would be to give the

exhibits right from the hands of the jury into those of a business manager. You will notice I cut out the hanging committee for the reason that most artists are too self-centered to know how to arrange a promiscuous lot of pictures and art objects so as to make the best presentation. Our large art houses do not employ professional artists to do this sort of work for them and they are arranging exhibitions continually.

What sort of public presentations would be given by a company of operatic or other dramatic artists without the assistance of a business manager? In fact, there is too much "artist" in our shows, and when it comes to business he is the most impractical of created beings.

Mr. Melchers is quoted as saying in regard to Mr. Alexander's idea of an Academy building opposite the Public Library on Fifth Ave.—"magnificent—that's the best scheme of all." Of course, it is "magnificent." Mr. Alexander is capable of "magnificent" ideas, many of which he gets onto canvas, but this one is an iridescent dream. There is no one giving away a gold mine for an exhibition building. It would be a "magnificent" thing, also, if some ingenious man could tether the moon right over this supposed building to illuminate it every night during exhibition seasons, but no man has attempted to try tricks with the planetary system since old Joshua's time, and his success is very much doubled in these scientific days.

As to the capacity of our 110 St. site, it would be sufficient, under proper management of space, for a generation.

Mr. Whistler would have said under the circumstances—"I'm not arguing this matter, mind, I'm telling you."

Geo. H. Smillie.

156 E. 36 St., N. Y.
Jan. 29, 1913.

The New Art Movement.

Editor AMERICAN ART NEWS,

Dear Sir:

If a man, or a number of men, tell you that pure snow is black, and not at all white, you might answer by saying, that snow was regarded as being white by the majority of sane people, notwithstanding the fact that it might receive reflections of all the colors in the spectrum. But if they then tell you that you do not understand, and that you need to be educated into seeing it looking black—what would you think?

In metaphor, this is what a certain school of painters are trying to make people believe. It is like telling you, that you can't see with your eyes, when you know that you can.

Give a three minutes' view to an exhibition of paint, in a well-known Fifth Ave. gallery, and you will answer my question "in accents low."

Very truly yours,

Robert Hamilton.

96 Fifth Ave., N. Y., Jan. 29, 1913.

MORE KIND WORDS.

From an Esteemed Art Critic.

Editor AMERICAN ART NEWS,

Dear Sir:—I must tell you, you are making a ripping good art paper out of the AMERICAN ART NEWS. I look forward to it every Saturday, and there is scarcely a number out of which I do not cut something and file away for reference. So let me congratulate you and wish you continued success.

Cordially yours,

A. H.

New York, Jan. 28, 1913.

Praise From Denver.

The AMERICAN ART NEWS, published in New York by the American Art News Co., of which Mr. James B. Townsend is President, has had phenomenal success and is the most important and reliable art journal in America.—Denver Republican.

OBITUARY.

Otto Boyer.

The death is announced at Weomar, in his thirty-ninth year, of Otto Boyer, the Düsseldorf painter. At the Rhenish art exhibitions of recent years, his figured works, such as "The Sisters," attracted especial attention. Much regret is expressed at the early death of this talented artist.

A. A. Hirsch.

Auguste-Alexandre Hirsch, painter and lithographer, died recently in Paris, aged 79. He was a pupil of Vibert, Flandrin and Gleyre; was a well-known portraitist as well as a painter of historical and religious subjects. In 1889 he was awarded a decoration.